

Sets in Order ★

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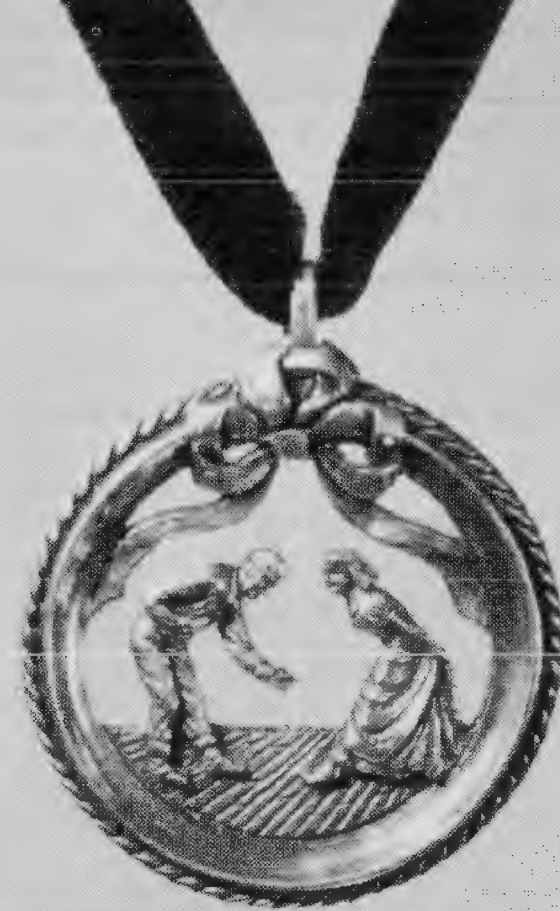


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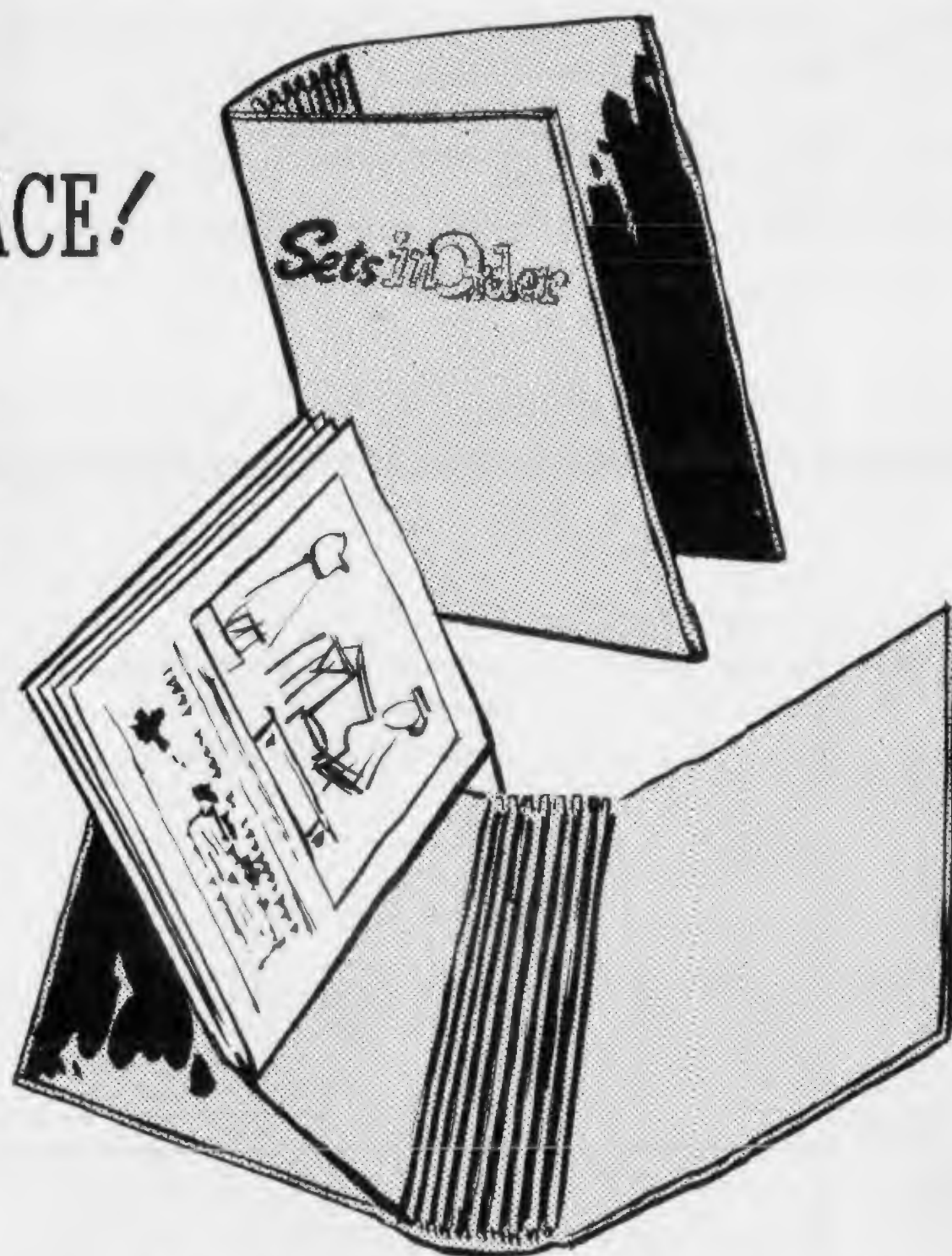


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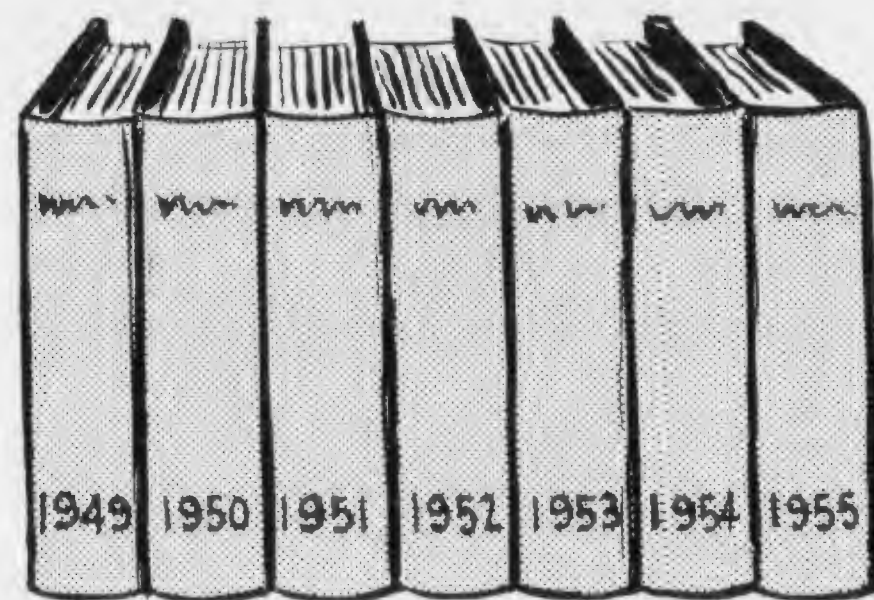
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Bob Ogwood

DANCE PROGRAMS ACROSS THE COUNTRY



JUST one year ago, Sets in Order took a look at the dances folks were doing across the land, and printed samples from various areas. It was such a popular feature we're presenting a repeat this year. Thanks to the callers who participated in this analysis — and we hope everyone will get a kick out of the results. Dances indented are the rounds used.

Oceanside, N. Y.—Gaysquares—Caller—Chip Hendrickson. Records.

Hurry, Hurry, Hurry	Crawdad Song	Dallas Route
Couple Around One	Nameityyourself	Sheik of Araby
Cindy Lou Balance	If You Knew Suzie	Drifters
Texan Whirl and Venus & Mars	Sashay Partners and Ladies	Little Red Caboose
Red River Valley	Star	Santa Fe Stinker
Put and Take	Down Yonder	
Ladies Three Quarter Chain	Kansas City, My Home Town	
Folk and round dances are not	programmed.	

Wheatland, Wyo.—Barn Burners Club—4 Years Old—Tempo 130—10 Squares—Records.

Caller—Ed Bradley. Refreshments served at end of evening.

Inside Arch, R & L Thru,	Shanty Town	Let 'Er Go
3 Ladies Chain	Smoke on the Water	Country Gentleman
Down South	Traveler's Route	Heart of My Heart
Hashed Up Texas Star	Metro Polka	Trailing Star
Five Foot Two	Somebody Stole My Gal	Merry Widow Waltz
Wrangler's Two Step	Shooting Star	Sepulveda Tunnel
Sheik of Araby	Desert Stomp	Perry's Mixer
Tic Tac Toe	This Ol' House	

Orlando, Fla.—Circle 8 Club—5 Years Old—Tempo 128-136—Nine Squares—Records.

Caller—Jimmy Clossin. Refreshments served middle of the evening.

Right Hand Up, Left Hand	Lincoln Star	Manana Mixer
Under	Catch All Eight	All American Promenade
Swing the Girl Behind	Double Adam and Eve	I Miss My Swiss
Inside Out, Outside In	4 Gents Star	Canadian Barn Dance
Cowboy Loop	Spinning Wheel	Tango Waltz
Pick Up Your Corners	Arkansas Traveler	Waltz of the Roses
Hot Time	Grand Square Refrain	Blackhawk Waltz
The Route	San Antonio Rose	Teddy Bear's Picnic
Comin' 'Round the Mountain	Stepney Chain	

Sherman Oaks, Calif.—Suzie Q Club—1 Year Old—Tempo 132-136—15 Squares—Live Music.

Caller—Max Wolf. Refreshments served middle of the evening.

Ends Turn Hash	Third Man Theme	No Name Town (Workshop
Mountain Music	Mixer: Star Hash, Scatter	Oct. 53 with No Title)
Country Two Step	Promenade, Scoot & Scat	Sweet Sue
Anchor Man	Sailing Down Old Green River	Wrangler's Two-Step
Don't Bring Lulu	Dancing Shoes	Put 'Em in the Lead
Cocoanut Grove	Let' Er Go	Sheik of Araby
Turn Alone (Wolf original)	Raggin' A Call	Smoke on the Water
This Ol' House	Swingin' Along	Scatter Mixer

Scrobner, Nebr.—Country Cousins Club—2½ Years Old—Tempo 136—14 Squares—Records.

Caller—Dal Alderman. Refreshments served at end of evening.

Heel and Toe Square—	Let 'Er Go	Raggin' the Call
Ends Turn in Hash	Caribbean	Cocoanut Grove
Open Up Your Heart	Wrangler's Two Step	Suzie Q Hash
Swingin' Along	Wheel Around Square	Smoke on the Water
Nebraska	Somebody Stole My Gal	Oh!
Heart of My Heart	Waltz Together	Runoutta Names
Veleta	Grand Square	This Ol' House

Carlsbad, Calif.—Village Squares—5 Years Old—Tempo 136—5 Squares—Records.

Caller—Walter Clopine. Refreshments served at end of evening.

Varsouvianna	Little Red Caboose	Grand Square
Texas Double Star	Show Off Your Lady	Dark Town Strutters' Ball
Down Yonder	Ends Duck Under	Desert Stomp
Country Gentleman	Somebody Stole My Gal	
Don't Just Stand	Glow Worm	

Kansas City, Kans.—Dudes and Dolls Club—3 Years Old—Tempo 130-132—6 Squares—Records.

Caller—Jesse Hyatt. Refreshments served at end of evening.

Arkansas Traveller	Country Square	If You Got the Money
(3 Versions)	Wrangler's Two Step	Old Soft Shoe
Old Fashioned Girl	Mixer—Jolly Is the Miller	End Ladies Chain
Anchor Man	Open Up Your Heart	Caribbean
Ring and a Star	Four Gents Star Hash	Velco Do Sa Dew
Smoke on the Water	Let 'Er Go	When Pay Day Rolls Around

Dallas, Texas—Boot and Slipper Club—9 Years Old.

Caller—Ray Smith. Refreshments served at end of evening.

Catch All Eight	Swingin' Along	Triple Duck
Ends Turn In	Anchor Man	This Ol' House
Show Off Your Lady	Arkansas Traveller	Lazy Two Step
Traveler's Route	(Variations)	Tic Tac Toe
Split Ring, Around One	Smoke on the Water	Caribbean
(Variation)	Georgia Polka	Open Up Your Heart
Old Fashioned Girl	Ring and a Star	

St. Paul, Minn.—Whirlaways—5 Years Old—Tempo 128-132—16 Squares—Records.

Caller—John Wald. No time out for refreshments.

Inside Out—Outside In	(5 Min. Break—Smokes	Sides Divide with Trail on Thru
Back You Blunder	and Soft Drinks)	Throw in the Clutch
Alabama Jubilee	Fascination Tango	Lady of Spain
Windsor Waltz	Midnight Tango	Swingin' Along
Waltz Time	Sides Cut In	Wrangler's Two Step
Anniversary Two Step Mixer	Do Pas-o What	Odds and Ends
Chain Ladies Thru the Star	Open Up Your Heart	Oregon Star
Arizona Double Star	Waltz Together	When Pay Day Rolls Around
Smoke on the Water	Waltz Romance	Miscellaneous Request Round

Analyzing this spot checking of what the nation's dancing, it would seem that Smoke on the Water leads as the most popular call, followed by Let 'Er Go, Open Up Your Heart, and that "comer," This Ol' House. Most popular round—Wrangler's Two-Step, with Swingin' Along and Country Two Step following.

ASILOMAR BULLETIN

Of course this is only January but it's the time of year many folks have to make decisions on their Summer Vacation Time. Of course, the way the months are rolling past it won't be any time till June 27 and July 31—come along. For more Asilomar notes see Page 28.

1955

Sanity, joyous sanity, is beginning to take hold of our national square dancing again, and I am beginning to draw a breath of relief. This ancient, ancient recreation, older than the written history of man, is beginning to assert its true self again. And a great mass of good folk are coming back to it with a perfectly natural eagerness.

When I wrote my first book on dancing, some fifteen years ago, I described in fairly complete detail all the round dances that were being done then — the common two-step, the good old schottische and the polka, the rye-waltz and the lovely varsouvianna, and, of course, the rare beauty of the true waltz. That was enough. Now, alas, very few of the so-called "best dancers" can dance most of these dances with any degree of certainty. The schottische and the polka, each with infinite variety, are very seldom done. The rye-waltz is almost entirely neglected, and the lovely varsouvianna is not known at all by many modern "square dancers." And the waltz, the lovely waltz by which we approach the very portals of heaven, is not done with ease and certainty by many of our dancers. We still have a few stubborn old-timers, wrongly taught, who insist that the two-step is the "American waltz." But, at last, we are beginning to see the emergence of the true waltz, and more and more people who are able to dance it naturally and beautifully. (The other old time dances are also beginning to come back and to take the place again of the hundreds of poorer new dances that are being invented.) As we waltz more easily, we see more dancers returning to the lovely and infectious joy of the waltz quadrilles. And I am very pleased.

Also, and at last, we can see a slowing down of the thousands of new dancers, quite inexperienced, who decide they'll be suddenly famous by writing a brand new square dance. They will learn eventually that there is nothing much that is truly new that is left to write. They will take their greatest pleasure in simply dancing these old, true squares. It is fine to change, and re-arrange, and slip in an anonymous contribution now and then. (I have done far more of this than I'll ever admit.) But after a certain time you may come to realize that you have only changed the words, and varied the movement, that an activity that is well over six or eight thousand years old, is seldom changed much at its very heart. We learn at last to take it easy, without too much personal ambition. We learn to love the dance, not just the individual dances. And perhaps this time we can keep it going for fifty or even a hundred healthy years more, if we don't take too much personal pride in it, or think too much about our own personal contributions. God grant, for the sake of all of us, that we may.

Lloyd Shaw



FONTANA VILLAGE

PLAYGROUND OF THE GREAT SMOKIES

Swap Shop at Fontana

By John Brendle, Director of Recreation
Fontana Village, North Carolina

FIFTY weeks of the year we feature the Appalachian "Big Set" squares (our native dance), but when the Swap Shop weeks in the spring and fall roll around, the "western squares" are the order of the day. Boots, fancy shirts, the beautiful swirling skirts, pantaloons, and big hats (of course, the hats) become the familiar sight instead of seldom seen.

The Swap Shop was started, as so many successful things are, as an experiment, and the dates of the first one were set on the spur of the moment—in fact, in the middle of a square dance evening. It now serves as the south's "trading post" for western dances, better methods of teaching, and new and better methods of spreading the fun and fellowship of square dancing. The first Swap Shop was for "southeastern dancers and teachers," the second for the "south," and we are now being "noticed" in the east and midwest. It is our hope that sometime in the future we can serve the entire area (at least) west of the Mississippi. This does not mean that we are a "closed shop"; ALL are welcome.

At the Swap Shops there is no staff of teachers to say "This is the way it is done." Each caller, teacher, and dancer contributes to the total program. All teaching is from the viewpoint of, "This is the way *we* do it—hope you like our version." Of course, there are couple dances and a few contras (even one or two "Big Sets"), but the featured dance is the so-called Western Square with its patter call.

As a closer we would like to quote Walter Meier, a midwest caller: "We wonder if the callers who have copied a certain style realize how monotonous a square dance evening can become without any diversifications —." Therein we think lies the success of the Swap Shop—dancers eagerly await the next caller with a fresh voice and different style, giving us variety and plenty of excitement.

Photos by Jim Smith.

Scenes at the Swap Shop



Stuart Kissane, North Charleston, S. C.



Ed Weaver.



Paul Pate.



Part of the Crowd.



The Collettes Teach a Round.



MEET THE 1955 CONVENTION CHAIRMEN

(1) *General Chairman — Howard Thornton.* A dynamo of energy and an organizer par excellence, he was president of the Oklahoma State Federation 1951-1952. He started the Federation paper, Square Dancing, is currently Central District president, and has held many club offices. He's danced for eight years, is a homebuilder in Midwest City, Oklahoma.

(2) *Square Dance Chairman — Guy W. Gentry.* One of the old guard, he was first president of the State Federation. A patter and singing caller, is much in demand and travels extensively. He has danced for 15 years, is a manufacturer's representative.

(3) *Social Chairman—Cecil Lanier.* A genial sort, he is immediate past president of Central District, and has served as president of numerous Oklahoma City clubs. Has danced for 10 years, doesn't call. He is publishing the National Convention Official Program. Is an independent oil operator.

(4) *East Oklahoma Chairman—Hugh McFarline.* He is currently second Vice President of the State Federation and past president of the Northeast District. He calls and teaches but says he is primarily a dancer. Seldom misses a dance activity. Is assistant general manager of Webster Engineering.

(5) *Non-Dance Clinic Chairman — Alan Miller.* He is currently president of the Oklahoma Federation, past president of the Central District. Has danced for 10 years, doesn't call. Has held offices in many clubs. His wife, Vera Sue, is past secretary of the State Federation. He is accountant with Oklahoma G&E.

(6) *West Oklahoma Chairman — Bill Simmonds.* He was first vice-president of the State Federation, past president of Southwest District. Started dancing in 1950 and handles a Southwest Oklahoma Callers' School. He is primarily a patter caller, with some singing calls inserted for flavor. Is an insurance agent.

(7) *Round Dance Chairman—Chal Snyder.* He was president of Oklahoma Federation in 1949-50, and is extremely active in all phases of round and folk dancing. Travels a lot, visiting festivals and camps. Doesn't call. Famed "Snyder's Attic" well known to Oklahoma visitors. Is president of Weatherbee Electric Co.

(8) *Convention Secretary — Bobbie Treichler.* This smiling lady served two years as secretary of the Oklahoma Federation. She is a big help to her husband, Adolph, who is president of Oklahoma City's largest club. Keeps complete and accurate minutes of everything. Addresses thousands of copies of Square Dancing, the state paper. Husband is with Wilson and Co.

(9) *Convention Business Manager—V. C. Ward.* He is treasurer of the Oklahoma State Federation. Doesn't call but works hard in club activities. Past president of Oklahoma City's first club. Handling Convention display booths and tickets. Seldom misses an Oklahoma activity. Is a plumber by trade.

*Past General Chairmen Serving As Advisors —*Carl Anderson, Redlands, California; Dick Flucke, Kansas City; and Lee Bedford, Dallas, Texas.



POT LUCK SPECIAL

By Willis Brown, Lakewood, California.

1st and 3rd bow and swing—go up to the middle and back again

Forward again and pass thru—split the ring walk around just one

Go down the middle and have some fun—split the ring, walk around just one

***Down the middle and trail on thru—turn right back and Suzie Q**

Active couples pass right shoulders, ladies cross over in front of partners while gents cross in back of ladies. Each person then turn around to face opposite and starts the Suzie Q with—

The opposite lady right hand around—back to your own left hand around

Opposite lady right hand around—then a left to your own and don't be slow

Around your opposite do-sa-do

That's back to back in the usual way—partner now a half sashay

After active couples complete do-sa-do with opposites, active couples half sashay with partner, lady moving to her left in front of man, while the gents move to their right in back of ladies. Do not resashay.

Box the Flea with the opposite two—face the sides and Suzie Q

Head gents Box the Flea with their opposite. To Box the Flea, man and lady walk towards each other and join left hands. As they walk past each other the lady does a right face turn under the man's left arm. Start the Suzie Q with the side couples with—

Opposite lady right hand around—back to your own left hand around

Opposite lady right hand around—back to your own with the arm around

Circle up four on the side of the town.

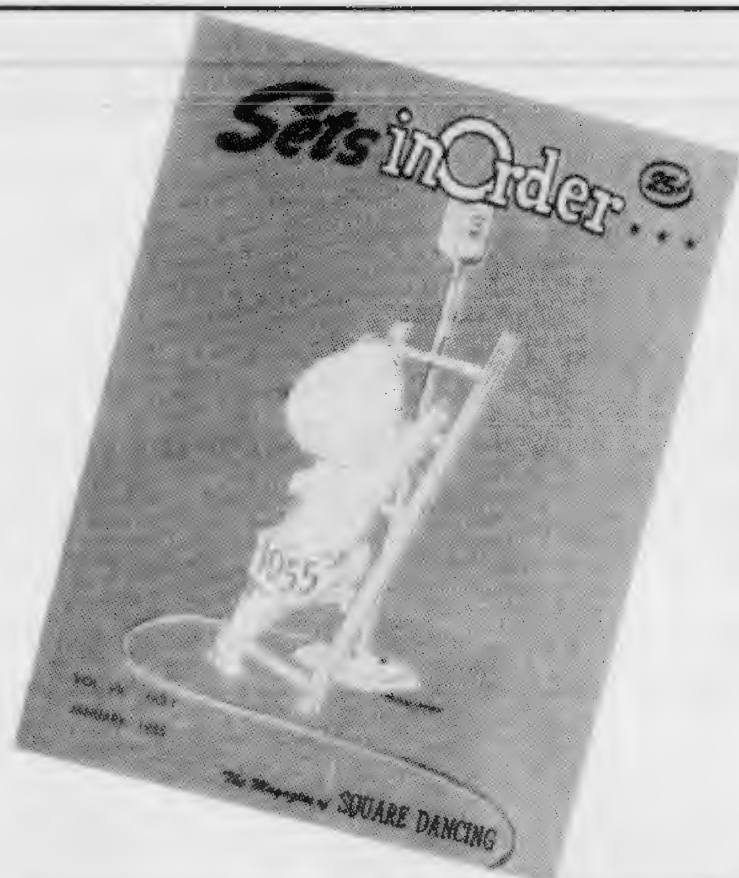
Half way round and don't you blunder—inside arch, outside under

Circle up four in the middle of the floor

Once around, then pass through—and allemande left with your left hand

A right to your partner and a right and left grand.

* A right and left thru may be used in place of a trail thru at this point.



ON THE COVER

What a wonderful New Year this little fellow is turning out to be. Just imagine all the great Square Dance events that will occur during his life time; State Festivals, the 4th National Convention in Oklahoma City next April, plus all the fun and enjoyment in your own clubs—wherever they may be—HAPPY NEW YEAR!

—cover by Chuck Jones

STYLE SERIES:

The Square Dance **SWING**

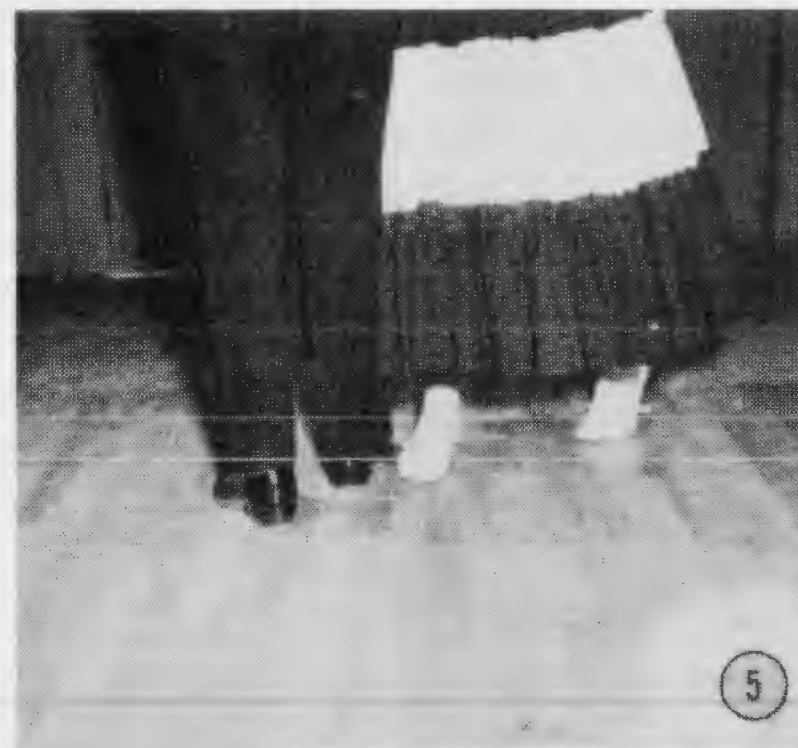
A LARGE percentage of today's Square Dancers, though proficient in almost all fundamental movements, can benefit from a bit of practice on the Swing. There are certainly many different styles of Swing Positions (see Page 12) but we'll work on this one, which is probably most generally used.



With weight equally distributed on both feet, couple (1) stands right side to right side. For good balance, man puts his right arm (2) around partner's waist, his left hand (3) holds her right . . . and (4) she places her

left hand on his right arm.

Now, keeping right feet close together (5) just start walking (clockwise) (6) in a sliding, shuffle step.



To Buzz Step Swing (7) keep the right feet close to each other, extend the left foot behind and to the right and push on this left foot. Remember to keep fairly close to your partner from the feet to the waist, and lean away from the top half of the body.

Note: Uncomfortable swings often result from (8) doing

a buzz step with the left leg extended out to one side, rather than behind the right leg. This leads to a bounce. Also (9) if the right feet are not kept close together, the dancers can too often lose their side-by-side position and start swinging face-to-face. Whatever happens, move slowly, in time with the music and avoid roughness.



DIFFERENT AREAS - MEAN

DIFFERENT SWINGS



WE'VE learned a long time ago that styles of Square Dancing vary to a degree in different areas. For instance, the basic promenade position has many interpretations but the end result is to get a man and his lady partner to walk together to an indicated objective. An Allemande Left may see a multitude of hand grips and foot-work styles used, but end result has the man and his corner holding left hands—going counter clockwise around each other. And so it is with many of our basic figures.

The swing position is greatly influenced by various styles of swinging done in ethnic folk dances of other nations. Some groups still execute what we most commonly call an elbow swing (Figure 1) for all swinging actions. We've seen some pretty fancy—fast swinging with this hand-neck-waist variety (Figure 2) and also this neck waist style (Figure 3).



The 2-hand swings come in at least three flavors: The wrist-to-wrist (Figure 4), the hand-to-hand (Figure 5), and the crossed hands (Figure 6). 'Course these aren't all the swings there are—by a long shot—but they at least emphasize the great variety that exists.

When it comes to right and wrong—there isn't any such, as long as what you do is (a) comfortable and (b) is what everyone else is doing in your area.

WHERE ONCE THE
PILGRIMS WORSHIPPED

Square Dancers PROMENADE IN ANCIENT CHURCH



THE First Parish Church of Plymouth, Massachusetts, is built on the site of the old church where the Pilgrims, having come to this country to seek their religious freedom, once worshipped. These ancient walls have echoed also the laughter and joy of square dancers who are expressing their own freedom from the cares of the moment. This is how it happened.

A free entertainment program was offered by Sippican Square Dance Associates of the southeastern Massachusetts area. Printed letters were sent out which offered demonstration sets together with an opportunity for audience participation in square dancing to church and social groups as well as social and civic organizations. The Couples Club of the Unitarian Church, this first church of the old town of Plymouth, accepted the offer and as a result, Howard Hogue, director of Square Acres at East Bridgewater, was enlisted as caller for a program conducted in November, 1953. The Sachem Steppers, square dance club nearest Plymouth, was assigned to provide exhibition sets and partners for all Couples Club members, to assure a full measure of square dancing pleasure on their first-nighter.



Earlier that same evening, a square dance week-end had been brought to a close at Square Acres at which Ed Gilmore of Yucaipa, California, was the stellar attraction. As soon as that week-end was over, Hogie, Ed and Dru Gilmore and Edith Murphy of Bridgewater, a member of the staff at Square Acres, sped towards Plymouth where Bud Erickson, first president of the Sachem Steppers, was "warming up" the club members by calling some dances to the exhibition sets. Ed, along with Hogie, contributed some of their rhythmic calls, making of that first evening a fine success.

As a result of this visit, square dance classes were soon begun, with Hogie as instructor. Immediately after their "graduation," the group voiced the desire to organize for promotion of fun, fellowship, and square dancing, and the Pilgrim Promenaders, born in the First Church of Plymouth, Massachusetts, are now enthusiastic in their support of our favorite recreation.



Above: Square dancers give the Couples Club a taste of square dance fun.

Left: Ed and Dru Gilmore, Howard Hogue, at the altar of the little Pilgrim church.



Here Dave and Roberta Williams operate their "sweet cider" press at a Hillbilly party at the Whitney Whirlers Club, Ogden, Utah. This contraption was constructed of cardboard, had moveable wheels, flickering lights, and sound effects. It added to so much fun for the evening that caller Drew Whitney had a tough time calling it straight.



Detroit's Swing 'Em in Gingham's birthday party was made especially festive by the balloon-y decorations and the gay tables at which the dancers sat to eat. This group meets at Laskey Recreation Center with Art Carty as caller.

—Photo by Stan Kenn

This group of dancers from the Square Circle R Club in Chicago appeared on the Howard Miller Show—WBBM-TV—recently. Top Row, L. to R.: Caller C. H. Taylor, Roy Ebeling, Lester Berg, Stuart Klekamp, and Wally Krause. Bottom row, Elsie Berg, Dolores Ebeling, Ursula Klekamp and Sally Krause.

—Photo by "Ewald"





JOE MAYS

JOE MAYS adds materially to the liveliness of square dancing in Birmingham, Alabama. About four years ago, on a visit to Fontana Village, N. C., he was roped into his first dance—in the big circle. What's more, he liked it. When he got back home he and Lib, his wife, looked around for someone to dance with, found a place 15 miles away, and were amazed to discover folks danced in squares of four couples instead of the big circle.

Joe hadn't been dancing many months before he got the bug to try calling. One night he had the chance and he says that, once in the spotlight, he was lost. The more he called the more he liked it, read everything he could find, listened to lots of records. In 1951-52, the Mays' attended Pappy Shaw's classes; in 1954 they attended United Squares Institute.

After three years Joe is still calling at the YWCA in Birmingham on alternate Fridays. He's taught many beginners classes, calls regularly for three clubs and many church and PTA groups. He's M.C.-ed around and contributed to the Swap Shops at Fontana Village as late as last October when he worked there with John Brendle and Paul Pate.

Joe has served as program chairman of the Birmingham Association's first Round-up; is a member of their advisory board; last May M.C.-ed the dancing at the Fiesta of Five Flags in Pensacola, Fla.; and he and Lib edit "Tips," newsletter of the Birmingham Association. They eat and breathe square dancing, are much gratified at its growth in their area and realizing they've had a part in it. For relaxation—"we go square dancing to a GOOD caller."

Joe makes his living as an accountant for a large steel manufacturing company in Birmingham; he makes his fun—square dancing.

DOUBLE PASS THRU

By Cal Moore, Fort Worth, Texas.
As Called by Joe Mays.

One and three bow and swing

Go down the center and split the ring

Go behind the sides—everybody swing

1 and 3 meet opposites and swing, 2 and 4 swing partners.

Forward eight and back that way

Inside four—half sashay

Side couples.

Now here we go—double pass thru

Sides swing the one in back of you

As side couples pass thru and move to the outside of the set they turn individually and swing the one behind them.

Circle four you're doing fine

Head gents break and form two lines

Forward up and back with you

Forward again and pass thru

Turn to the left—go single file

Make a wheel spin it a while

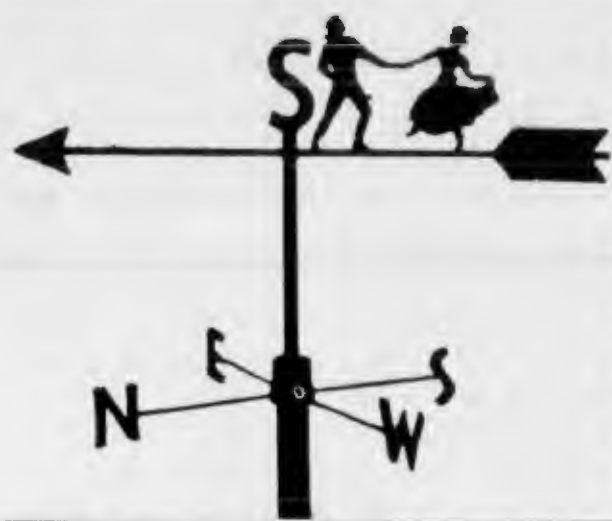
Gals reach back with your right hand

Walk right into a right and left grand

Repeat for sides.

Use any break.

For music I like the MacGregor — Rakes of Mallow.



ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

Florida

Newly elected officers of the Tampa Travelers Square Dance Club who were installed on November 12 at Ragon Park, Tampa, are L. D. Beckett, Clearwater; Helen and James Galloway, Lutz; Mildred Beckett, and Judy Allen of Tampa. Caller is Bill Muench and the club is open to visitors. The club held their second "Open House" of the year on October 29. Callers featured were Frank Patterson, "Railroad" Orcutt, Bob Williams, "Michigan" Summers and James Galloway.

Washington

On November 8, Jack Riley and Heber Shoemaker celebrated their second anniversary on radio station KAYO in Seattle with their Square Dance Program, "Swing Your Partner." They had a big dance on November 13, calling it the Swing Your Partner Birthday Party, inviting all of the leading callers of the area to be their guests. Those who accepted—and cancelled their own dances for the evening—were Joe Hall, Robby Robertson, Bill Rehman, Len Gustafson, and Margaret Hakola. They all call regularly for open dances. Dance was held at the Seattle Police Athletic Assn. Recreation Hall and besides the square dancing, a style show was featured.

Michigan

New officers of the Michigan Square Dance Leaders Association are: President, Don Fitch, Detroit; 1st vice-president, El Dunlap, Flint; secretary, Evelyn Hards, Dearborn; recording secy., Lee Palmer, Ypsilanti; and treasurer, Gene Mathews, Jackson.

Detroit dancers had an unusual treat November 2nd and 3rd, when Carolyn and Frank Hamilton of Pasadena, California, visited this area. They were sponsored by the Carousel Round Dance Club, of which Ella and Dick Reinsberg are the leaders. The Hamilton's styling and teaching have given all the dancers who attended something to strive for in the future. Detroiters are awaiting their return next year.

Wyoming

The Annual Festival on the University Campus in Laramie, Wyoming, on October 18-19, was one of the biggest yet. Chuck Jones flew up from Hollywood to M.C. both the Friday and Saturday night dances. "Sarge" Lamkin was General Chairman of the event and at the Round Dance Clinic on Saturday morning, the Leonard Zuerleins of Los Angeles were in charge.

Iowa

Over a thousand people were on hand to dance and see the colorful spectacle as twenty of Sueland's top callers kept the evening going at the 6th Semi-Annual WNAX Square Dance Festival in Sioux City on November 6. Place was the City Auditorium and the event was followed by a Smorgasbord served in the Exposition Hall, with almost 400 dancers enjoying the late evening snack. Some twenty callers were on the lively program, and "Jim" Luchtel furnished the music.

Idaho

Ever wonder what an "Idaho Knothead" is? Well, it seems that about two years ago at Jackson, Wyo., Mel Day was conducting a dance and mentioned some of his friends were there from Idaho. Among them were Charles and Rosemary Hugo of Idaho Falls. He referred to them as "some knotheadheads from Idaho" and the name stuck. They decided it would be fun to organize a deal where if you traveled at least 100 miles for the express purpose of attending a square dance you could belong to the "knotheadheads." Clyde Statham and Edd Lloynd were carpenters so they cut the first badges (containing knot-holes, of course) out of very thin lumber, round, and about the size of a small teacup. Hugo printed the name of the group and the person's name on them and painter Howard Anderson finished them with varnish. There are now 30 or 40 couples who wear the Knothead Badge when they travel a distance to a dance.

Texas

The Third Annual Houston Couple Dance Festival will be held on February 5, with a Workshop from 2 to 5 P.M., a dance and exhibitions from 8 to 11 P.M. The spot will be announced later for this affair which is being co-sponsored by the six Houston couple and folk dance clubs; Love Park, Houston, Folksters, Rio, Swingsters, Coda, and the Parks and Recreation Dept.

In connection with the annual CavOILcade in Port Arthur, Texas, the Port Arthur Square Dance Council again held their annual Fall Festival. Elsie Chance was General Chairman of the Dance and Workshop, with other committees headed by Lew Torrance, James Moss and Peggy Viator. Manning Smith was to start the Festival dance and broadcast with his top rendition of "Open Up Your Heart." The whole thing took place in the Avalon Ballroom, Port Arthur.

Louisiana

The Swing-'N-Turn Club and the Dixie Hoedowners together featured Joe Lewis of Dallas on November 3 in New Orleans . . . On October 23, about 60 members of Swing-'N-Turn boarded a special bus and several autos to hear Red Warrick of Kilgore, Texas, call for a dance sponsored by the Deep Delta Square Dance Club in Port Sulphur . . . 1955 officers of Swing-'N-Turn are Alvin Boutillier, re-elected president; Raymond Brothers, vice-president; Lawrence Brown, re-elected treasurer; and Muriel Rooney, re-elected secretary . . . On November 27, 23 of this travelin' group journeyed to Baton Rouge to attend the 6th Anniversary Dance of the Swing Your Partner Club. Dallas' Bill Jackson was the caller for this outstanding affair.

Maine

The Harvest Hoedown at the Portsmouth Naval Base Officers' Club was a real whing-dinger. Space was limited to 200 persons and reservations were sold out within two days. Festivities began at 6:30 P.M. by passing the "jug" — fruit punch labeled Kickapoo Joy Juice. Dinner was served at 7:30 P.M., and what a spread—turkey, ham, and a whole roast suckling pig! A real live pig was the award in a pig calling contest and first and second prizes in the chicken calling contest were live ducks. The hall was decorated with appropriately rural flavor. The dance caller was Phil Johnson of Durham, N. H., who is caller for the Down East Western Square Dance Club of Kittery, Maine. A square from this club gave a demonstration of Western Square Dancing and a couple of round dances.

Illinois

The Tuley Park Allemanders will hold their Third Annual Square and Round Dance Jamboree on January 29 at Tuley Park, 90th and St. Lawrence Ave., Chicago. Dancers from far and near are invited to join in on the fun. There will be lots of callers, merry music, and friendly dancers. Mark your calendars.

The Do-Si-Do Club of Elmhurst will hold its Second Annual Jamboree on January 29 at the Elmhurst Junior High. "Two cees and a bee," Curley Crane, Bill Clark, and Bill Bostrand will do the calling.

The Abe Lincoln Twirlers of Springfield meet at the Y.M.C.A. every Thursday from October through June. Bill Klingler is the caller; Roland Bower, Dick Risku, Josephine Klingler, and Jessie Matney, are club officers. Guests and visitors dance free and are always welcome.

Meet some of the square dance leaders from the Salt Lake City, Utah, area. These people were largely responsible for the success of the Crippled Children's Benefit last fall and are consistently conscientious workers for the square dance movement. Left to right: Edith and Wilford Marwedel; Geneve and C. A. Thomas; Leah Karnes and Drew Whitney; Ruth and Monte Marshall.



EASY MELODY

By Ben and Roi Highburger, Dallas, Texas.

Record: Easy Melody—Ambassador A-1005.

Position: Facing—Man's R hand and lady's L hand joined.

Footwork: Opposite throughout. Directions for man. All two-steps are slow.

Meas. Hold for 4 measures.

1-2 Two-Step Face to Face; Two-Step Back to Back;

Progressing LOD, step side L, close R to L, step side L, at same time turning to a back to back pos; step side R, close L to R, step side R.

3-4 Cross in Place Tog —; Cross in Place Tog Tch;

From back to back pos sweep L around and through, crossing over R to dip on L in RLOD, pick R up and put it down in pl, step L beside R facing partner and hold for 4th beat; cross R over L to dip on R in LOD, pick L up and put it down in pl, step R beside L facing partner, tch L by R.

5-6 Repeat meas 1-2.

7-8 Repeat meas 3-4.

9-10 Left Hand Star: Two-Step, Brush; Two-Step, Brush;

Join hands for a left hand star and do two two-steps progressing around parts CCW. (L hands joined) step fwd L, close R to L, fwd L, brush R; fwd R, close L to R, fwd R, and pivot to face CW, brush L.

11-12 Right Hand Star: Two-Step, Brush; Two-Step, Brush;

Join R hands for right hand star and do two two-steps (same as meas 9-10) progressing CW, ending on second two-step facing wall; keep R hands joined for next step.

13-14 Grapevine Left, Tch (Lady Twirl); Side, Close, Side, Tch;

Facing partners and progressing LOD, man does a grapevine to his left. Step side on L, cross R behind L, step side L, tch R beside L; while man does grapevine lady does a twirl under her own R arm. She turns to R on R, turn on L, step side on R facing man, tch L beside R; both do side, close, side, tch in RLOD. Man starts on R and lady on L. Man—step side R, close L to R, side R, tch L to R;

15-16 Repeat meas 13-14.

17-18 Walk—Walk—; Rock, Rock, Rock, Rock;

Change hands to lady's L and man's R and progress fwd in LOD. Walk fwd L, walk fwd R; cross L slightly in front of R, rock back on R, rock fwd on L, rock back on R; (this is a cut step), rhythm for this step is slow, slow; quick, quick, quick, quick;

19-20 Repeat meas 17-18.

On last step of rocking step (R foot) turn to face partner to start dance over again. Repeat entire dance second time. Repeat dance third time through Right Hand Star, but do only one two-step in place of second two-step, lady turns R under her own R arm stepping L R L and bows. Man does a R L R in place still holding lady's R hand.

Styling for meas 3-4 and 7-8: As man does dip on L after crossing over R he looks at W over his L shoulder (W looks at man over her R shoulder). As man dips on R after crossing over L he looks at W over his R shoulder (W looks at man over her L shoulder).

WHO SAYS THERE'S NEVER A CROSS WORD IN SQUARE DANCING ?
(See Page 29)

THE WORKSHOP

FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

JANUARY, 1955

THIS CALLER'S EDITION

This issue of The Workshop is rather unique in that it retains its average number of dances and at the same time presents the longest Round The Workshop has ever featured. We've tried to keep a pretty good balance of patter calls, breaks, singing calls and rounds in each issue and during the 12 months of 1954, managed to present a total of 163 items. 87 of these were patter calls (each variation is counted), 34 rounds, 16 singing calls and 26 breaks. Our hats are off to you folks for sending your material and ideas in. Of course, we need more, so go through your old notebook and share some of those gems with the more than Five Thousand Workshop subscribers.

BYE BYE BLUES

By Bob Van Antwerp, Long Beach, Calif.

OPENER AND BREAK:

Ladies to the center stand back to back
Gents run around the outside track
Pass her by and on you go
Next by the left for an Alamo
Balance in and balance out
Swing with the right just half about
Balance out and balance in
Swing by the left just half again
Balance in and balance out
Swing with the left like a left allemande
Partner by the right a right and left grand
Right and left go 'round the ring
Take a little walk with the pretty little thing
Promenade and let's all sing
Bye Bye Blues.

FIGURE:

1st and 3rd you bow and swing
You lead 'em out to the right of the ring
Circle left and around you go
You break right into a do paso
Partner left, opposite right, partner left
And you hang on tight
You back up boys like an allemande thar
You back around now but not too far
Shoot that star with a full turn 'round
And swing on the corner when you come down
Swing 'em high and swing 'em low
And keep on swinging that calico
Promenade go two by two
Take a little walk like you always do
Singing Bye Bye Blues.

Repeat for heads and twice for sides.

(Next Column, Please)

(BYE BYE BLUES - Cont.)

TAG ON ENDING:

Honor your partner
Corners all
Right hand lady
And across the hall.

SPANISH TOWN

Originated by Bill Shymkus, Chicago

Record: "In a Little Spanish Town"
Mercury -70444.

Position: Open, lady does counterpart of instructions.

Measures	Instructions
1-4	Two Step, Two Step, Two Step, Two Step Four two steps in LOD.
5-6	Walk, Walk Two slow steps in LOD, left, right.
7-8	Step Touch, Back Touch Step fwd on left, touch right next to left. Step back on right, touch left next to right.
9-16	Repeat meas 1-8. End facing partner in closed dance pos, gent's back to center.
17-18	Side, Behind, Side, in Front This is a grapevine. Step to side on left, step behind left with right, step to side on left, step in front of left with right.
19-20	Two Step, Two Step In closed dance pos do 2 two steps turning clockwise and both progressing in LOD. End with gent's back to center.
21-24	Step Close, Step Close, Step Close, Step Close. In LOD step to side on left, close right next to left, do this a total of four times.
25-32	Repeat meas 17-24, end facing LOD in open dance pos. Repeat entire dance again, ending in closed dance pos and do following interlude.

Interlude

1-2	Two Step, Two Step In closed dance pos do 2 two steps turning clockwise and both progressing in LOD.
3-4	Walk, Two, Three, Four In open dance pos four quick steps L, R, L, R. Do entire dance twice again, then meas 1-2 of interlude, twirl girl and bow.

LINCOLN STAR

By John Zagoreika, Camden, N. J.

Two head couples turn back to back
Now both go around the outside track
All the way around the ring you go
Dance along on your heel and toe.
Pass your partners go to your corners
Star with the right don't step on her
Left hand back and not too far
Heads to the center with a right hand star.
All the way around and don't you fall
Allemande left with your corners all
Grand right and left go around the hall
Meet your partner and on you go.
Catch the next for a do-si-so (do-paso)
It's her by the left and a left hand around
Corners by the right and a right hand around
Promenade a new gal around the town.
Break—

EVERYBODYS' DANCE

Arranged by "Zeke" Fallis, La Mesa, Calif.

First and third go forward and back
Head ladies chain but don't chain back
You turn 'em boys and lead to the right
Circle half and don't you blunder
Inside arch and the outside under
Circle four just once around, pass thru
Star by the right with the outside two
Now back by the left like you always do
Same couples center for a right hand star
Head or working couples.
Turn it around but not too far
Reverse that star in the middle of town
Pick up your corner and star promenade as you
come 'round
Star promenade go 'round the town
Break in the center and all eight swing
Go 'round and 'round with the pretty little things
Now allemande left just the one
Promenade the girl you swung.
Repeat for heads and twice for sides.

RED HOT HASH

By Doug Fosbury, Medford, Oregon.

Two and four do a half sashay — Go into the
center and back that way
First and third you bow and swing—Separate and
go 'round the ring
All the way around and don't you stop
Just pass your partner for the old Red Hot
Turn the right hand lady with the right hand
round
Back to your own with a left hand round
To the corner lady with a right hand round
Back to your own with a left hand round
Go all the way around to the right hand lady
like a wrong way thar
And back up boys in a left hand star
Shoot that star with a full turn, Joe,
Catch the next like an Alamo
Original right hand lady.
Balance out and back to the land
Swing out by the left like a left allemande
Right to your partner and right and left grand.
Progressive: Corner becomes new partner.

KISS WALTZ

By Bill Lee and Helen Horn, San Gabriel, Calif.

Records: Kiss Me Again, SIO 3018; Windsor
7626; Old Timer 8101.

Starting Position: Open dance pos, inside hands
joined, both facing in LOD.

Footwork: Opposite footwork for M and W dur-
ing meas 1 through meas 9, identical foot-
work for M and W during meas 10 through
21, opp footwork for M and W during meas
22 through 32. Directions are for the M while
footwork is opp unless otherwise stated.

Measures

Introduction

- 1-4 Partners wait in open pos, inside hands
joined.
5-8 **Balance Apart; Balance Together; Balance
Apart; Balance Together;**
Bal apart, M to L side on L ft, W to R
side on R ft; bal together, M to R side
on R ft, W to L side on L ft; repeat the
bal apart; repeat the bal together.

Figure

- 1-4 **Waltz Out; Banjo Wrap; Around, 2, 3;
4, 5, 6;**
Start L ft, take one waltz step diag fwd
and to L; M then makes about 1/2 R face
turn moving CW around W to end facing
RLOD with 3 steps, R-L-R, while releas-
ing W's L hand and allowing his R arm
to contact her waist, as W makes slightly
more than 1 full L face solo turn in place
with 3 steps, L-R-L, ending with partner
in banjo pos with R hips adjacent, M's
R arm around W's waist and L arm out
to side, elbow flexed and forearm ver-
tical, W's R arm around M's waist and
L arm extended to side; starting M's L ft,
partner turn 1 1/2 CW with each other in
6 steps with W making a 1/2 R face turn
during last 2 steps to end with partner
facing slight to L of LOD.
5-8 **Turn Away, 2, 3: Front, Side, Behind;
Twirl, 2, 3; Front, Side, Close;**
Starting M's L ft, part make solo turn
away from each other, M L face and W
R face with 3 steps ending in facing
pos, M's back twd COH, and joining
both hands; moving in LOD, step on R
ft across in front of L, step L side on L
ft, step on R ft across in back of L, W
doing counterpart crossing in front; as
W makes R face twirl under her R and
M's L arms with 3 steps R-L-R, M steps
to L side on L ft, steps on R ft across in
front of L, and steps L side on L; step
on R ft across in front of L, step L side
on L, close R ft to L, taking weight on R
as W dances counterpart crossing in
front, maneuvering to take closed dance
pos, M facing LOD.
9-12 **Balance Forward; Back, —, Close (to
skaters pos); Back, Touch—; Step, Swing,
—;**
Bal fwd on M's L ft; to make transition
to identical footing, M uses canter
rhythm to step bwd on R ft; hold 1 ct,
close L ft to R taking weight on L as W

(KISS WALTZ - Cont.)

makes a solo $\frac{1}{2}$ L face turn in 3 steps, L-R-L, to face LOD and part take skaters pos; part now use identical footwork to step bwd in RLOD on R ft, touch L toe beside R ft, hold 1 ct; step fwd in LOD on L ft, swing R ft fwd, hold 1 ct.

13-16 Turn Right, 2, 3; Forward, 2, 3; Step, Swing, —; Turn Left, 2, 3;

Part make 1 complete R face turn with each other in 3 steps, R-L-R, toeing out on 1st step on R ft and pivoting about $\frac{1}{4}$ R face, stepping fwd on L pivoting $\frac{3}{4}$ R face to face in LOD, and fwd on R to complete full turn, part exchanging sides to end with W on M's L side, joined L hands above W's L shoulder, joined R hands out to R side; take 3 steps fwd in LOD, L-R-L; step fwd on R ft, swing L ft fwd, hold 1 ct; make 1 complete L face turn with each other in 3 steps, L-R-L in reverse of meas 13, exchanging sides to end in skaters pos, W on M's R side, both facing LOD.

17-24 Twirl to Skaters; Waltz Forward; Waltz Back; Waltz Forward; Waltz Back; Twirl, 2, 3; Balance Apart; Balance Together;

M takes 3 short steps fwd in place, R-L-R while W makes full R face twirl under joined L arms with 3 steps and part resume skaters pos; as in a "box waltz" start L ft and waltz diag fwd and to L, turning $\frac{1}{4}$ L to face COH; start R ft and waltz diag bwd and to L turning $\frac{1}{4}$ L to face RLOD; start L ft and waltz diag fwd to L turning $\frac{1}{4}$ L to face wall; start R ft and waltz diag bwd and to L turning $\frac{1}{4}$ L to face LOD; to make transition to opposite footing, M steps fwd on L ft, holds 1 ct, and closes R to L, taking weight on R as W makes full R face twirl under joined L hands with 3 steps, L-R-L, to end with part facing, M facing LOD, and changing joined hands to M's R and W's L; bal apart on L ft; bal together, on R ft (W's footwork opp) and take closed dance pos.

25-28 Waltz to Banjo; Twinkle, 2, 3; Twinkle, 2, 3; Twirl to Sidecar;

Step fwd in LOD on L ft to start a $\frac{1}{2}$ face turn, step fwd on R completing $\frac{1}{2}$ R turn to face RLOD, step L on L ft beside R to end in banjo pos; step fwd in RLOD on R, step fwd on L starting $\frac{1}{2}$ R turn, step on R ft beside L completing $\frac{1}{2}$ R face turn to face LOD in sidecar pos; repeat meas 26 starting L ft and ending with M facing RLOD in banjo pos; as M takes 3 short steps fwd in RLOD, R-L-R, W makes full R face twirl under her own R and M's L arm, L-R-L, crossing in front of M to his L side to take sidecar pos.

29-32 Twinkle, 2, 3; Twinkle, 2, 3; Twinkle, 2, 3; Twirl to Open;

Start L ft and do 1 waltz twinkle in RLOD

in sidecar pos; start R ft; do 1 waltz twinkle in LOD in banjo pos; start L ft and do 1 waltz twinkle in RLOD in sidecar pos to end in banjo pos, M facing LOD, then M takes 3 short steps fwd in LOD, R-L-R, as W makes $1\frac{1}{2}$ R face twirl under her own L and M's R arm in 3 steps, L-R-L, to end with part in open dance pos, both facing LOD, inside hands joined, ready to repeat the figure. Repeat entire figure to verse of music except to end in closed dance pos, man facing in RLOD.

Bridge

1-4 Waltz; Waltz; Waltz; Twirl to Open;

Starting bwd on L ft, take 3 turning waltz steps, turning $1\frac{1}{2}$ CW while progressing in LOD; then M does 1 waltz step fwd in LOD while W makes $1\frac{1}{2}$ R face twirl under her own R and M's L arm to end in open dance pos, both facing LOD, inside hands joined, ready to repeat the Figure. A musical "tag" of 8 measures starts on meas 31 of second chorus but repeat complete 32 meas Figure using two meas of tag to do so.

Ending

1-4 Waltz Out; Banjo Wrap; Around, 2, 3; 4, 5, 6;

Repeat action of meas 1-4 of Figure.

5-6 Rollaway; Bow;

As M takes 3 steps in place, L-R-L, W makes a solo rollaway R turn in 3 steps, R-L-R; M joins R hand with W's L, partners step back and acknowledge as music ends.

TURN ALONE

By Max Wolf, Van Nuys, Calif.

First and third bow and swing
Go up to the middle and back again
Go forward again and pass through
Turn alone, that's what you do
Same four go forward and back
Trail on through across the track
Split the ring and around two
Stand four in line you do
Forward eight and back with you
Center four trail on through
Split the ring and around one
Swing at the heads you're still not done
Same couples when you finish your swing
Go up to the middle and back again
Forward again and pass through
Turn alone that's what you do
Same four go forward and back
Trail on through across the track
Split the ring and around two
Stand four in line, you do
Forward eight and back with you
Forward again and pass through
Turn alone, that's what you do
Forward eight and back that way
Center four do a half sashay
Same four star right hand
Find your corner for a left allemande, etc.

NAMELESS

By Joel Orme, Northridge, Calif.

Head two couples forward and back
Forward again with a right and left thru
Around the corner from where you're at
Into the center and box the gnat
Right and left thru the other way back
Turn 'em boys and pass thru
Split the ring from where you be
Into the center and box the flea
Do a left, right thru and keep on your left
Pass thru across the set
Around the corner from where you're at
Into the center and box the gnat
Right and left thru the other way back
Turn 'em boys and pass thru
To an allemande left with the old left hand
Partner right, right and left grand
Original partner.

BREAK

By Max Wolf, Van Nuys, Calif.

Allemande left from where you be,
Go right and left and box the flea,
To an eight hand, left hand, eight hand star
Walk right along just like you are,
Girls turn around, do the old red hot,
Girls turn to the gent behind.
Turn the right hand lady with a right hand
round,
Partner with a left, go all the way 'round,
The corner lady with a right hand round,
Back to your partner with a left hand 'round,
Corner by the right for a wrong way thar,
The boys back up in a left hand star,
Throw out the clutch in the middle of the land,
Meet the same lady with a right and left grand.
Original partner.

NOTHIN' ELSE TO DO!

By Earl Depper, St. Louis, Mo.

Old two and four at the side of the ring
Go forward up and back again
The two head ladies chain across
You turn 'em around and don't get lost
One and three lead to the left
And circle half and don't you blunder
Inside arch and outside under.
No. 1 man and three lady go out to fourth
couple and No. 3 man and No. 1 lady face
No. 2 couple and circle half dive through and
do regular right and left through and turn
the girls.
A right and left through in the middle of the
floor
Turn 'em around and we'll dance some more
Join your hands and circle four
One time around on the heel and toe
Pass through and split that couple
And around just one.
Each person comes back to his home pos, and
in to the center with a right hand star.
Star by the right, we'll have a little fun
Once around in the middle of the town
Meet your corner left hand around

(Continued Next Column)

(NOTHIN' ELSE TO DO! - Cont.)

Gents back in like an allemande thar
Back up boys in a right hand star
Shoot that star to a right and left grand
Every other lady with every other hand.

PICK UP YOUR CORNER

By Ed Gilmore, Yucaipa, Calif.

First old couple bow and swing
Go down the middle and split the ring
Four in line you stand
Side two couples right hand star
Back by the left but not too far
Number 4 lady pick up your corner
The rest follow thru and don't you boner
*Now the inside out and the outside in
Make that pretty little star again
Inside ladies roll away with a half sashay
The gent's make the star in the same old way
Ladies roll back to a left allemande, etc.

Original corner.

VARIATION: No. 1

*The inside back out and circle eight
Man by man, lady by lady.
The four men go forward and back
Pass right thru and around just one
Go down the center and have a little fun
Around just one and then pass thru
Go around just one that's what you do
Pass right thru to a left allemande
Back to partner go right and left grand.

Original partner.

VARIATION: No. 2

Head gents and your corner maid
Box the gnat and stay that way
Now the first couple bow and swing
Two ladies.
**Go down the middle and split the ring
Four in line you stand
Side two couples right hand star
Four gents.
Back by the left not too far
No. 1 gent pick up your corner
The rest follow thru and don't you boner
Now the inside out and the outside in
Star again with the ladies in
Roll away with a half sashay
Gents star right in the same old way
Spread that star away out wide.
Gals duck under the gents right side
Allemande left, etc.

Original corner.

VARIATION: No. 3

Side gents and your corner maid
Box the gnat and stay that way
First couple bow and swing

Two gents.

**Repeat as above with No. 4 lady picking up
corner.

Ending:

Spread that star away out wide
Gents duck under the gals right side
Turn the right hand lady with a left allemande
Go the wrong way around in a right and left
grand.

Original corner.



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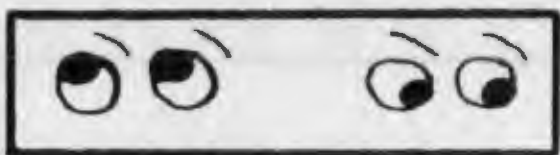
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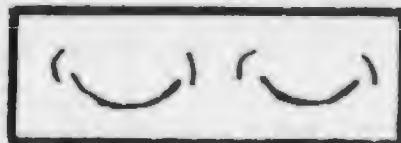
Know what this is ?



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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Square dancing is going great in London. It's building up steadily on a strong foundation, and believe me, Sets in Order helps in no small way to achieve this end, i.e., articles on how to run clubs, music, new dances, etc. It is the most read of the American square dance magazines.

Tommy Cavanagh
London, England

Dear Editor:

I have copies of Sets in Order that I wish to sell. These copies include all issues from May, 1949, to date except for the September and November issues of 1949. If you know of anyone who would like to purchase same please make me an offer.

Murray McKinnie
2120 W. College Ave., Santa Rosa, Calif.

Dear Editor:

. . . Have you dear people ever considered corn and bunion pads as a sideline? This thought came to me last night while dancing.

Hal Findlay
Hollywood Calif.

Dear Editor:

Just want to write you a few lines of appreciation for the fine "Caller of the Month" feature you turned my way in your last (November) issue. I will always treasure this honor very much and think it was swell to have had this favor.

Bill Simmonds
Erick, Oklahoma
(Continued on Page 22)



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LETTERS - Continued

Dear Editor:

Mighty nice of you to send me those "ABC's of Square Dancing" so promptly. Thanks ever so much. About half of them were grabbed up pronto at our last dance, and several of the "Grabees" (newcomers to this do-sa-do business) have remarked already that they really liked the easy informality and friendliness expressed therein. It's a dandy little pamphlet and saves so much talking.

"Tony" Motherwell

Cherninus B.C., Canada

Dear Editor:

Square dancing in Ottawa is on a very elementary level. However, there seems to be lots of interest and enthusiasm. We have started a Saturday afternoon workshop with some of the leaders here and plans are afoot for a callers' clinic sometime after January, so with our instruction groups we hope to be of some assistance to the square dance movement here in Ottawa.

H. A. "Decko" Deck

Ottawa, Canada

Dear Editor:

So much has been said and written on the subject of "How to Treat a Guest at Your Square Dance," and this is all very well. However, I got to thinking about this and it seems to me that the guests have important obligations, too. In other words, when you are invited to a dance and accept, you have immediately put yourself in the position of contributing something to the evening—besides your physical presence, that is. The "something" can include friendliness, obvious appreciation for your invitation, participation, an occasional yip if the occasion demands it, and even the best dancing you are capable of, although that in itself is not so important as a general attitude of wanting to "give" something to the club's evening. Anyway, that's the way I feel about it.

Betty Bastion

Centerfield, Mo.



INTERESTING SQUARE DANCERS

By Emilye Smrha, Topeka, Kansas.

The Ray Whites of Topeka, Kansas, are square dance enthusiasts and belong to many square and round dance clubs. In the line of following their hobby, they built a "Swing Your Partner" room into their Topeka home. The floor is hard maple 24' x 27½'. The north wall and part of the east wall are all windows. In the middle of the south wall is a fireplace.

Five squares of dancers can dance at one time in this room, the walls of which are knotty pine. Ray displays pictures of his many square dance friends against these walls. He has folding tables of knotty pine to take care of refreshments at parties, as well as big family dinners. The west wall has a snack bar under which is storage space for chairs.

The room can be entered through the back porch, which allows guests to "Come right in" instead of having to go through the living room. A coat closet is tucked into the east wall to care for guests' wraps.

Ray and Ethyle enjoy their horses, too. They have a large exhibition hay rack drawn by two matched black horses all decked out in ribbons and bows. The rack can accommodate one set of square dancers and a few extra. They use the rack for parades, rodeos, etc., and dance while the rack is in motion. The callers' equipment is run by a huge battery.

The Whites take great pleasure in their hobbies, and so do their friends. Pictured you see them in their "Swing Your Partner" room.

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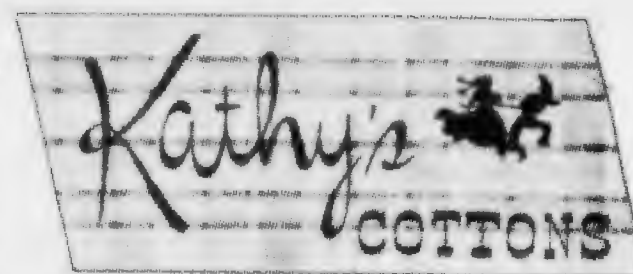
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CALENDAR OF SQUARE DANCING EVENTS

- Jan. 8—Superior Association Round-Up
Gov. Hall, Fairgrounds, Sacramento, Calif.
- Jan. 16—Milwaukee Area Callers' 4th Benefit
Jamb., Milwaukee Audit, Milwaukee, Wisc.
- Jan. 21-22—7th Ann. Southern Ariz. Fest.
Univ. of Ariz. Campus, Tucson, Ariz.
- Jan. 22—Council City-Wide Jamboree
Houston, Texas.
- Jan. 22—Northwest Dist. Mid-Winter Festival
Anthony, Kans.
- Jan. 23—Beginners' Square Dance Round-Up
Inglewood Rec. Hall, Inglewood, Calif.
- Jan. 28—Winter Carnival Square Dance
St. Paul, Minn.
- Jan. 29—Cow Counties Casa Colina Benefit
Hoedown, Memorial Audit., Riverside, Calif.
- Jan. 29—5th Annual Festival
City Audit., Saginaw, Mich.
- Jan. 29—Do-Si-Do 2nd Ann. Jamboree
Junior High, Elmhurst, Ill.
- Jan. 29—Tuley Park Allemanders 3rd Ann.
Jamb., Tuley Park, Chicago, Ill.
- Jan. 30—United Square Dancers' Round-Up
Vet. Mem. Hall, Bakersfield, Calif.
- Jan. 31—Permian Basin Dance
Crane, Texas.
- Jan. 31—March of Dimes Dance
Olive Recr. Hall, Burbank, Calif.
- Feb. 5—N. Central Dist. Winter Fest.
Arkansas City, Kans.
- Feb. 5—3rd Ann. Houston Couple Dance Fest.
Houston, Texas.
- Feb. 11—Central Puget Sound Council's Winter
Fest., Civic Audit., Seattle, Wash.
- Feb. 18—5th Ann. Rodeo Square Dance
H.S. Cafeteria, Tucson, Ariz.
- Feb. 18-19—4th Ann. Dixie Jamboree
Recr. Hall, St. George, Utah
- Feb. 19-20—2nd Ann. Fresno Convention
Fresno, Calif.
- Feb. 25-26—8th Ann. Fest. & Fiddlers' Jamb.
Phoenix, Ariz.
- Feb. 25-26—2nd Ann. Azalea Trail Fest.
Mobile, Ala.
- Mar. 19—7th Ann. Spring Mid-Tex Jamboree
Austin, Texas.
- Mar. 19—Birmingham Assn. 2nd Ann. Round-
Up, Y.W.C.A., Birmingham, Ala.
- Mar. 20—Annual Imperial Valley Assn. Fest.
El Centro, Calif.
- Mar. 26—N. E. Dist. 8th Ann. Festival
Fair Grounds Arena, Tulsa, Okla.

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By Fenton "Jonesy" Jones

Record: "Pack Up Your Troubles," MacGregor #718-A (With Call)
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BREAK:

Sashay 'round your corner lady

Right shoulders back to back.

Bow to your pretty baby

Swing, swing, swing

Waist swing.

Now you allemande your corner

It's a right to your partner

Right and left around that ring

Do-sa 'round your lady fair

Promenade around that ring

Then you allemande your corner

And you bow to your partner

And you swing, swing, swing.

FIGURE:

Now the head couples arch

Sides duck right under

Dip and dive around that ring

The head couples form an arch with the inside hands joined.

The side couples face the head couples and duck under the arch moving to the left or CW around the square.

Home you go, sashay 'round your little corner lady

And your partners left hand swing

Twice around. Use forearm grip.

The gents star right, three quarters 'round

To their right hand ladies.

Roll promenade this maid and sing

And keep in style singing. A full turn and a half.

Oh, pack up your troubles in your old kit bag and smile, smile, smile.

SEQUENCE OF DANCE:

Repeat figure for side.

Repeat break.

Repeat figure for heads.

Repeat figure for sides.

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From Omaha, Nebraska, Bob Widdersheim reports that at the big U. S. Veterans' Hospital, square dancing must be taken at its true worth. As both recreation and therapy, and with the consent and encouragement of the medical staff, he and some friends conduct a square dance for the Psycho Ward (mental patients) every Wednesday evening. During the summer they go outside on the roof, where it is quite comfortable.

Square dancing has been very helpful in

getting the patients back to a normal outlook. They usually have twelve Volunteer Hostesses, young ladies from the Y.W.C.A., thus forming three squares. These ladies, says Bob, cannot be praised too highly for their good nature and unfailing helpfulness in giving the boys a pleasant evening. It is a fine thing to see these fellows relax and begin to enjoy themselves in a normal way.

CANADIAN CAPERS

Jeans and Bonnets Club of Victoria reports that the 1954 dance year has been a record
(Continued on Next Page)

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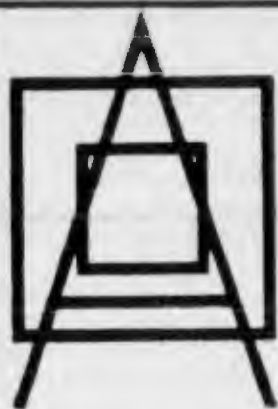
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★ Complete information for caller and dancer ★
Edited by RICKEY HOLDEN

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one for the Victoria-n dancers. In early summer they were visited by the charming round dance experts, the Hamiltons, who gave a preview of fall dances to be. Next came "Father Square Dance" himself, Bob Osgood, who contributed much to their fun. The inimitable "Jonesy" appeared at their Fall Round-up with his famous guitar and "gimmicks." Last, but not least, they had "Cousin" Heber Shoemaker of Seattle and TV square dancing. The Jeans and Bonnets send their Greetings for Happy Square Dancing in 1955 from Victoria, B. C.

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Music for all Numbers by Frankie Messina and The Mavericks

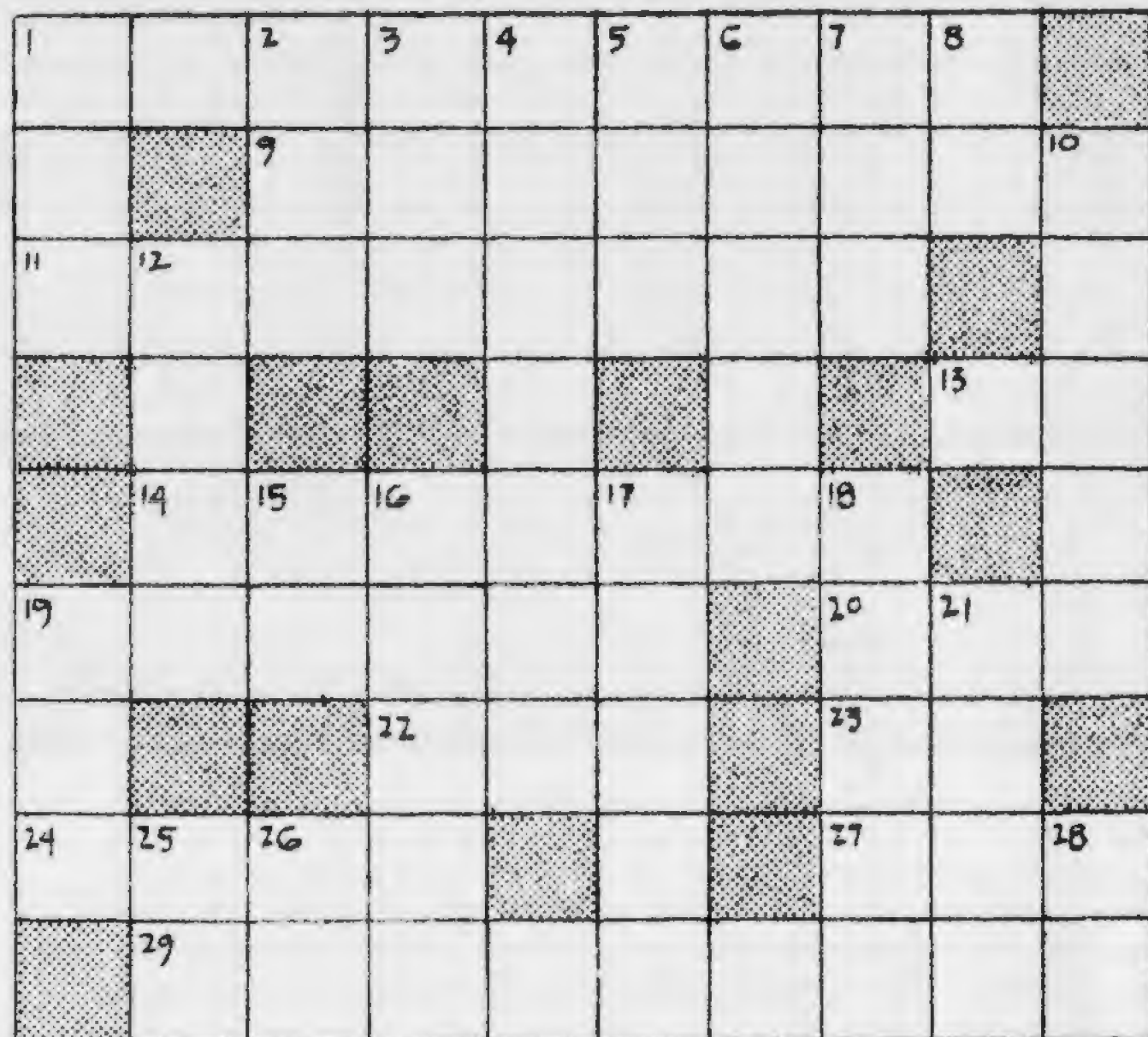
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A Square Dance Crossword

From the National Capitol Square Dance News Letter comes this original crossword puzzle. See what you can do with it, then turn to Page 31 for the solution.



ACROSS

1. The Yucaipa kid.
9. Briskness—good SDers have plenty of it.
11. Home of "Cowboy Dances."
13. Freeport, N. Y., caller.
14. A paw or taw.
19.for happiness: "Square Dancing."
20. Texas has it.
22.and back to the
23. United Nations.
24. This gal's name is in at least 2 SD tunes.
27. LOD.
29. Dean of them all.

DOWN

1. And so forth.
2. You can't dance without one!
3. The "Paw Paw" of the Philippines, town on Panay.
4. Folk Dance, literally "The scratch."
5. Mac is mixed up.
6. "Sets in"
7. Southern extremity of Texas.
8. And.
10. Swiss callers do.
12. Formerly.
15. Ocean, abbr.
16. Coloradoan reported to have introduced Japan to Square Dancing.
17. "Order" out of order.
18. In "weave the ring" you don't.
19. Not desirable either in a pair of hose or on the dance floor.
21. Peru Indian tribe having spectacular ceremonials.
25. Elevated railroad.
26. Low Latin (abbr.).
28. "Whirlwind," as in "Texas."

For Solution See Page 31.

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CHICAGO'S INTERNATIONAL FESTIVAL. Here is a general idea of the dancing in the main arena at Chicago's Fifth International Square Dance Festival at the International Amphitheatre on November 13, 1954. At the time this picture was taken, an even greater number were dancing in three other large halls on the second floor of this building. The estimated attendance for the day-long Festival was over 10,000. Some 27 states were represented, 13 with demonstration groups. Bob Osgood, Al Brundage, and Joe Lewis, along with some 50 other "faculty" callers, made Chicago's "Fifth" the best one yet.

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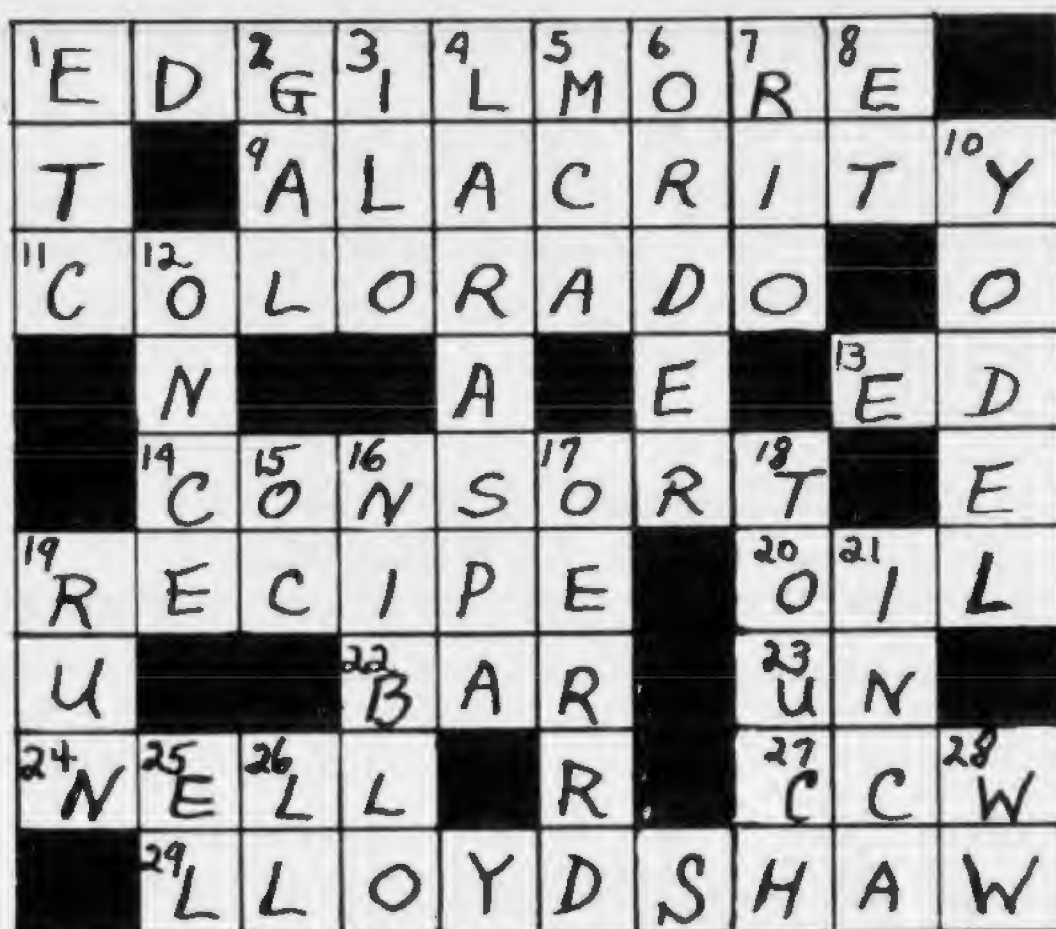
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ANSWERS TO A SQUARE DANCE
CROSSWORD PUZZLE ON PAGE 29



Hey you Crossword fans! How good are you at making up original crossword puzzles along Square Dance lines? We can certainly use more of the same if you'd care to send them in.—Editor.

Happy New Year!

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PHOENIX, ARIZONA

SQUARE DANCING IN ALASKA

Square dancing on a Navy Base in Alaska has its own special problems, as reported by Arthur "Pop" Silvers, who is stationed up there in the store that supplies materials to the Ship Repair Department. "Pop" was 64 last July and finds wonderful relaxation from his daily chores in square dancing, in spite of the problems. The turn-over of people, military and civilian, is very great, and about the time a nice crowd is gathered together for square dancing—out some go. There is almost no dance at which some beginners are not present, so all the programs have to be geared to that fact.

It's the same with the music. A couple of sailors will appear who are real good with the hoedown beat, but all of a sudden they've gone and "Pop" has to hunt more, or go back to records. The hall where they dance is 6 miles up in the mountains and called the Ski Chalet, in beautiful surroundings. "Pop" calls for other besides the service groups, including P.T.A., the Scouts, Elks, etc. Calling comes easy to him since he holds a Life Certificate for Public School Music in Ohio. However, he never called before he went to Alaska. He and his helpful wife danced at home in

Las Vegas, Nevada, but there was no one at the Alaskan base who knew anything about square dancing, so "Pop" got busy and pioneered it. He now knows about 50 calls and the Silvers have more fun than anybody.

TEXAS INVITATION

Square Dancers everywhere are cordially invited to the traditional inaugural Square Dance Ball honoring the Governor of Texas on January 18th at the City Coliseum in Austin, Texas.

TRAIL DANCES PLANNED FOR NATIONAL CONVENTION

The 4th National Square Dance Convention will be on April 21-23, 1955, in Oklahoma City. If your Club or Association would like to have a "Trail Dance," i.e., a dance for travelers to take in on their respective ways to the Convention, please send the following information RUSH—to Jim Thompson, National Trail Dance Chairman, 1558 Burns Ave., Wichita 3, Kans. He needs to know the date of the dance; name of the Club or Association; if it is a Special Dance or Festival; and whom to contact for further information, such as hotel or motel reservations. Write Jim PRONTO if interested.

OLD TIMER PRESENTS ANOTHER FIRST!



No. 8101 I MISS MY SWISS—Couple or Mixer
KISS WALTZ — Couple Dance
Music: Jerry Jacka Trio

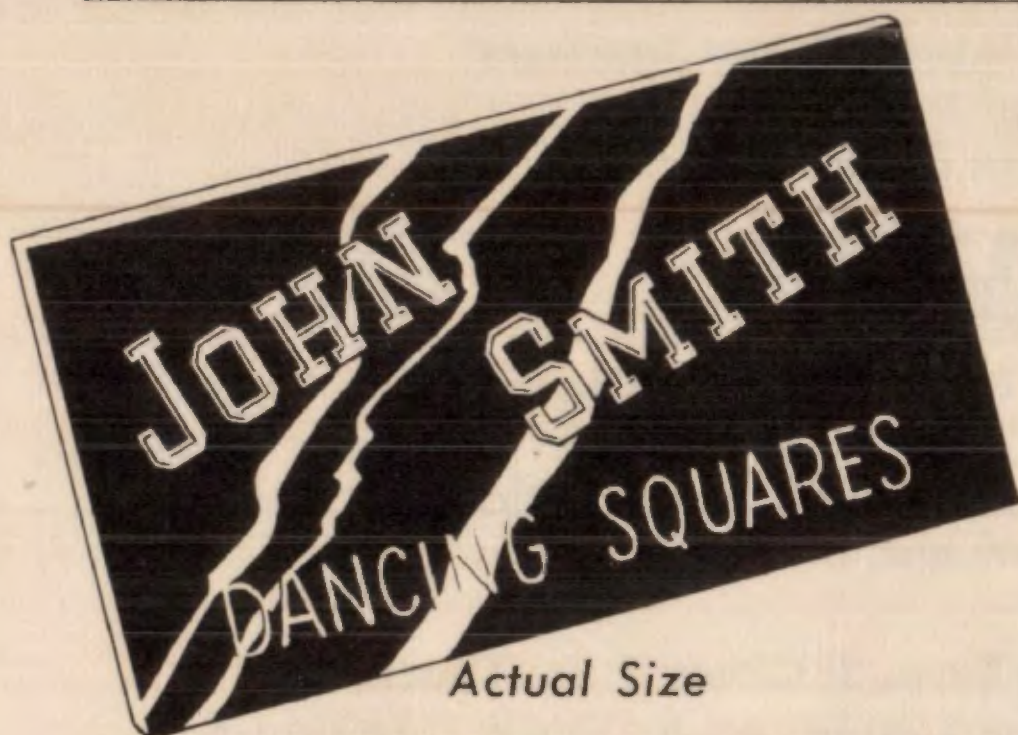
Old Timer has "done it again" on this one. I MISS MY SWISS is a lively, catchy tune and one which we feel makes a wonderful couple dance or mixer. KISS WALTZ is done to the tune "Kiss Me Again" and is a beautiful number. Jerry Jacka's music is exceptionally good on this record.

No. 8100 CHIAPENECAS—Mexican Folk Dance
LA RASPA—Mexican Folk Dance
Music: Jerry Jacka Trio

No. 8099 THIS OLE HOUSE—Without Calls
THIS OLE HOUSE—With Calls by Johnny Schultz
Music: Jerry Jacka Trio

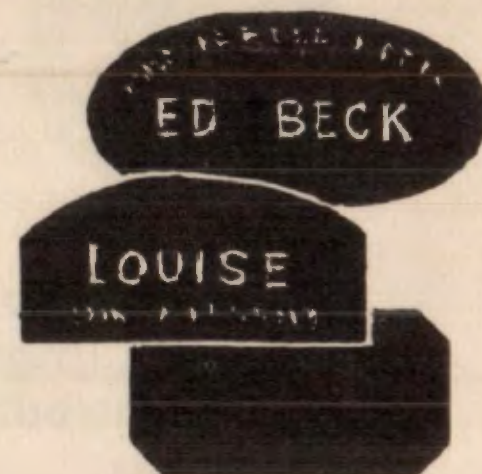
THIS OLE HOUSE has proved to be an exceptionally good record. It is an original version as written & called by Johnny Schultz of Phoenix, Ariz. We highly recommend it.

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A SQUARE OR TWO

By Walt Holmes, Corpus Christi, Texas.

A square or two or twenty-four,
If only that and nothing more
Would soon a passing fancy be
But it's more than that to me.
To meet with friends and strangers, too,
And do-si-do a time or two,
For when you "swing your old Grandmaw"
There are no strangers in the hall.
It's time we learned the world won't end
If we don't dance twenty but only ten.

It matters not how oft we square
If we've gained a friend or lost a care.
So at the breaks let's seek
The couple that we missed last week.
Clasp hands with both, smile,
And stop to chat a while.
Square dancing's not a fad, you see,
But a way of life for you and me.
And there you have the whole of it,
It's not the dance but the fellowship.

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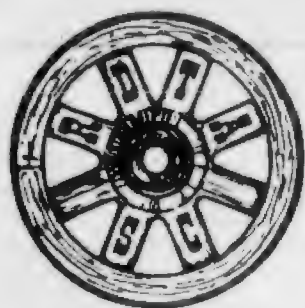


Square Dance Square

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This is the Southern California Round Dance Teachers'
choice for the Dance of the Month:
(For General Use by Square Dance Groups)

WALTZ ROMANCE

By Terry and Del Greyell of Seattle, Washington

Record: "Waltz Romance" Aqua Record No. 202.

Position: Closed, M facing LOD. Footwork opposite throughout. Directions for man.

Musical Introduction: 4 measures. Wait 2 then bow and into closed pos.

Measures

1-4 Fwd Waltz, 2, close; Step, Touch, —; Back Turn, 2, Close; Step, Touch, —;
One fwd waltz, L,R,L in LOD. Step forward again on R, touch L beside R. One measure CW or R face turning waltz with M stepping back on L as he starts his turn to face RLOD. Step R in RLOD, touch L and hold.

5-8 Repeat Measure 1-4 Starting RLOD and End Facing LOD in Open Pos.

9-12 Waltz Out, 2, Close; Face, Touch, —; Change Sides, 2, 3; Face, Touch, —;
Fwd waltz slightly away from partner L,R,L. Step R pivoting one half R to face partner as touch L to R and hold. Partners change sides as in Glow Worm with W crossing under joined hands. M footwork is L, R, L. Ends facing partner with dancers doing step R and touch L with hold.

13-16 Repeat Measure 9-12 Moving RLOD Changing Sides to Place M on inside Facing Partner.

(NOTE: The originators prefer that this movement end in facing pos., both hands joined for Meas. 17-20. However the RDTA of So. Calif. suggests the following figure be done in **closed** pos. M back to COH. Same recommendation was made by the Northern California group also.)

17-20 Side, Behind, Side; Flare; Behind, Side, Front; Side, Touch, —;
"Grapevine" moving LOD starting M L foot. The "flare" is done by swinging M L and W R foot fwd and around on Measure 18. Travel RLOD with grapevine by stepping behind on this swinging foot, to the side on R and across in front with L; step on R, touch L to R and hold.

21-24 Balance Back; Waltz; Waltz; Waltz;
In closed pos couple balances twd COH, then makes one full CW or R face turn leading M R foot. (Note: The originators included a twirl on Measure 24 before resuming Measure 25. RDTA suggests this twirl be eliminated and a waltz in place be substituted.)

25-32 Repeat Measure 21-24 with a Twirl on Measure 32.
As partners resume closed pos, M facing LOD ready to repeat from Meas. 1. Entire routine is done three times. Last time through M twirls W into usual bow and curtsy, M back to COH.



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LONGHORN latest releases

THIS OLE' HOUSE, an original dance by Marcus Long of Dallas, Texas, and called by Ross Carney on Longhorn Record #109, Flip Side instrumental.

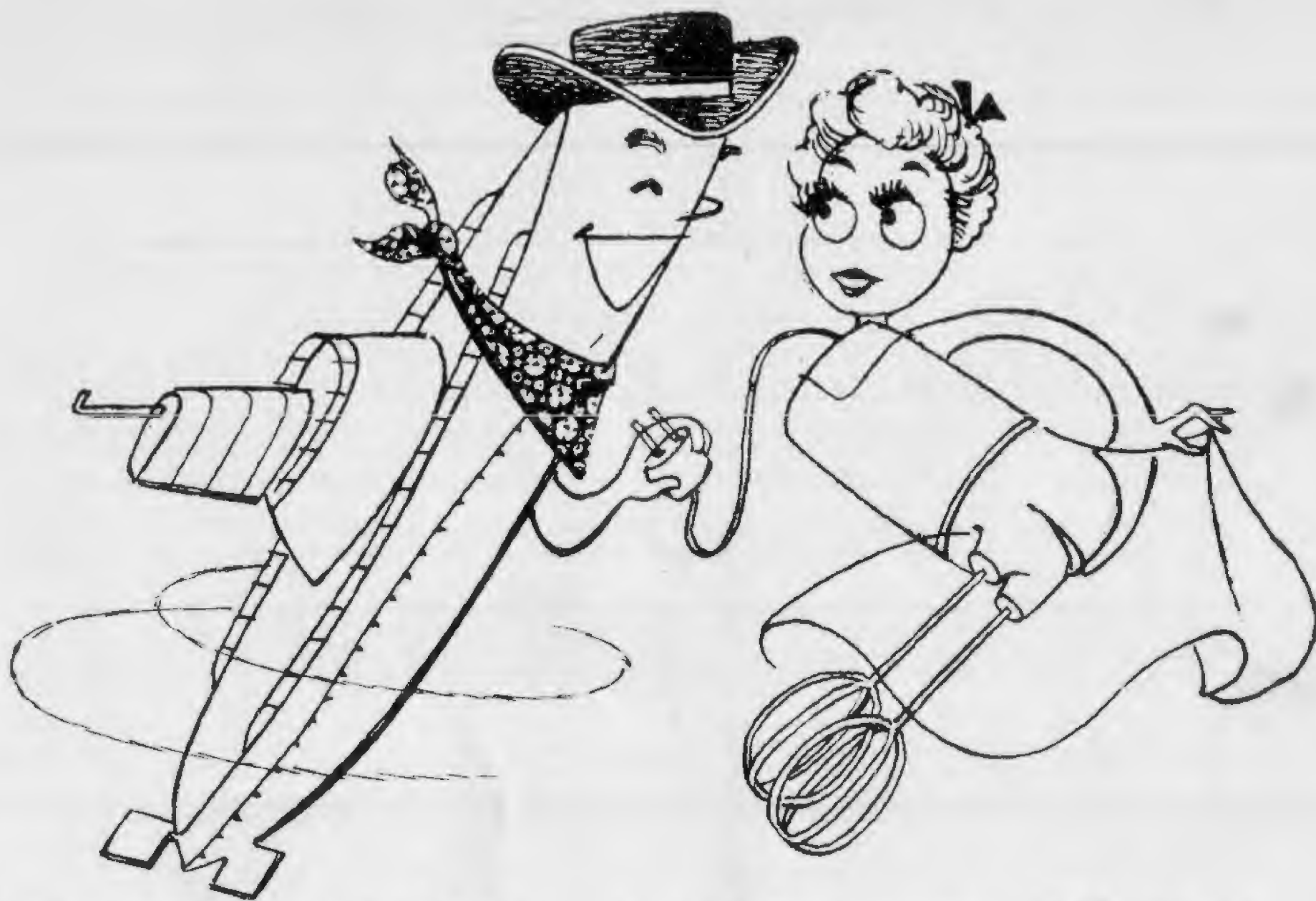
200—I MISS MY SWISS (Couple Dance)
THIS OLE' HOUSE (Couple Dance)

Music: Lester Woytek's Melody Cowhands
(Instructions with all Longhorn Records)

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Route 7, Box 937, Houston, Texas



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No. 7627 (78 r.p.m.) and No. 4627 (45 r.p.m.)

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